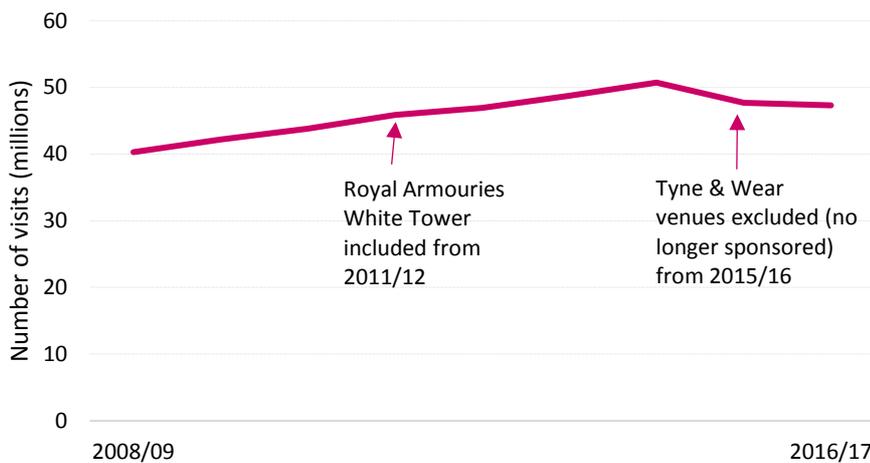


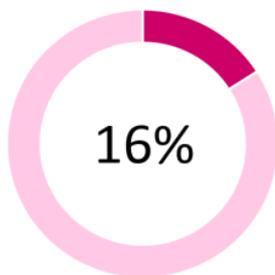


# Sponsored Museums Annual Performance Indicators 2016/17

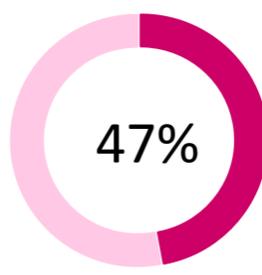
## Total number of visits to DCMS sponsored museums and galleries, 2008/09 to 2016/17



- In 2016/17 there were 47.3 million visits to DCMS-sponsored museums. This was a decline of 0.8% from 47.7 million in 2015/16. Of these:



were made by children under the age of 16.



were made by overseas visitors.

- The **total self-generated income** for DCMS-sponsored museums was £298 million, similar to 2015/16<sup>1</sup>.

This release covers the annual performance indicators for DCMS Sponsored Museums and Galleries in 2016/17.

These museums are:

- British Museum
- Geffrye Museum
- Horniman Museum
- Imperial War Museums
- National Gallery
- National Museums Liverpool
- National Portrait Gallery
- Natural History Museum
- Royal Armouries
- Royal Museums Greenwich
- Science Museum Group
- Sir John Soane's Museum
- Tate Gallery Group
- Victoria and Albert Museum
- The Wallace Collection

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**Date:** 7 November 2017

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<sup>1</sup> Some figures for 2015/16 have been revised. See Tables 10-12 for details.

## Chapter 1: Visits to DCMS- sponsored museums

### Total visits to sponsored museums

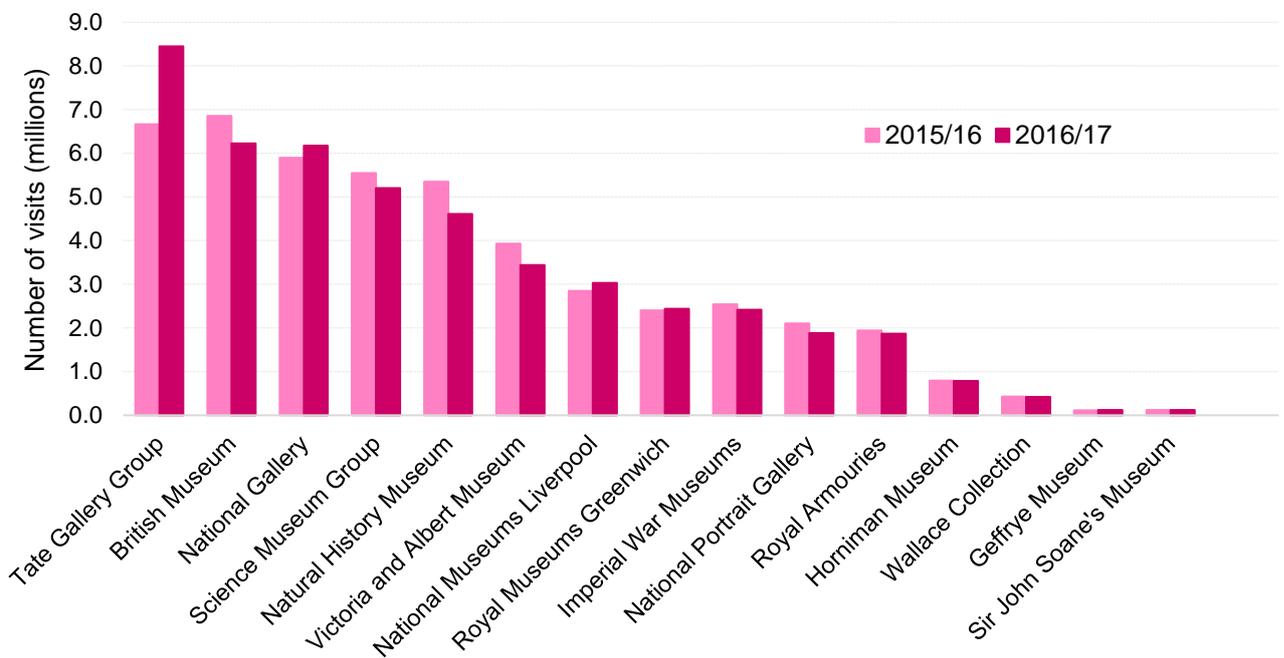
In 2016/17, there were 47.3 million visits to DCMS sponsored museums, a decrease of 0.8% from 47.7 million visits in 2015/16.

The **Tate Gallery group** (comprising four branches) overtook the British Museum as the most visited in 2016/17, with 8.4 million visits. This was an increase of 27% compared to 6.7 million visits in 2015/16 and was driven by an increase in visits to **Tate Modern** (to 6.4 million in 2016/17) following the opening of the Blavatnik Building (Switch House) in June 2016.

There were also increases from the previous year at the **National Gallery** (up 5%), **National Museums Liverpool** (up 7%), **Royal Museums Greenwich** (up 2%), the **Geffrye Museum** (up 7%) and **Sir John Soane's Museum** (up 2%).

All other sponsored museums had a decrease in visit figures in 2016/17 compared to the previous year. This includes the **British Museum** (down 9%), the **Science Museum group** (down 6%), the **National History Museum** (down 14%), the **V&A** (down 12%), the **Imperial War Museums** (down 5%), the **National Portrait Gallery** (down 11%) and the **Royal Armouries** (down 4%).

Figure 1: Total number of visits made to each DCMS sponsored museum, 2015/16 and 2016/17

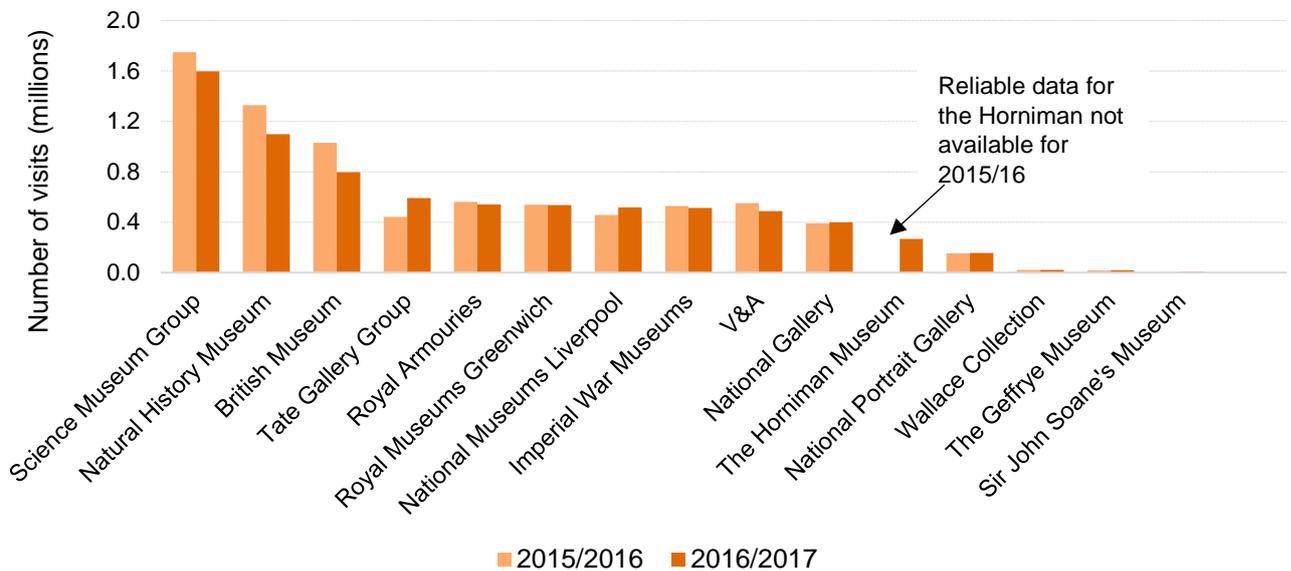


More recent provisional monthly figures are available on the DCMS website:

<https://www.gov.uk/government/statistical-data-sets/museums-and-galleries-monthly-visits>.

## Child visits

Figure 2: The number of child visits to DCMS-sponsored museums, 2015/16 and 2016/17



There were an estimated 7.5 million child visits to sponsored museums in 2016/17. When excluding figures for the Horniman, for which robust 2015/16 data are not available, this is a decrease of 6% compared to 2015/16 (7.8 million).

The **Science Museum Group** (comprising of five branches) had the greatest number of child visits at 1.6 million. This was a decrease of 9% from 1.7 million visits in 2015/16.

The **Tate Gallery Group** had a 33% increase in child visits from 443,000 in 2015/16 to 591,000 in 2016/17, which is likely to be related to the opening of the **Blavatnik Building** (Switch House) in June 2016.

## Educational visits by under 18 year olds

### Onsite activities

In 2016/17, across all sponsored museums, there were an estimated 2.5 million instances where visitors under the age of 18 participated in onsite activities, similar to 2015/16.

The **Science Museum Group** also had the highest number of instances where visitors under the age of 18 participated in on site events (813,000), although this was a decrease of 2% from 830,000 in 2015/16.

The **Tate Gallery Group** saw a 41% increase in such activities to 359,000 in 2016/17 and the **Natural History Museum** saw an increase of 20% to 301,000.

There was a 59% decrease in the number of instances where visitors under the age of 18 participated in onsite events at the **Imperial War Museum** from 198,000 to 81,000. This was largely due to the temporary impact of the museum's Learning Review, during which a majority of learning programme activities were paused to allow staff to have time to contribute.

### Facilitated and self-directed visits by visitors under 18 years old and in formal education

There were 2 million facilitated and self-directed visits by visitors under 18 and in formal education in 2016/17, similar to 2015/16.

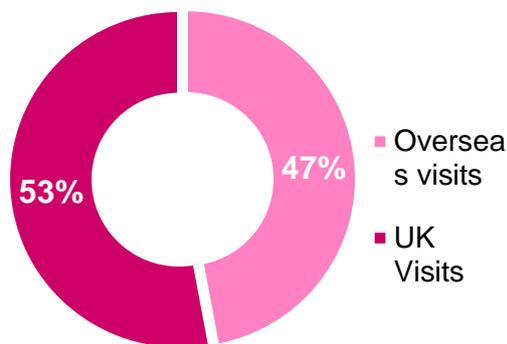
The **Science Museum Group** had the largest number of such visits at 465,000, a decrease of 4% compared to 2015/16.

The **Imperial War Museum** had a 42% fall in such visits to 97,000 in 2016/17. This was related to the Learning Review described above.

### Overseas visitors

There were an estimated 22.3 million visits to sponsored museums in 2016/17 by overseas visitors, accounting for 47% of all visits. When excluding figures for the Horniman, for which robust 2015/16 data are not available, this is similar to 2015/16.

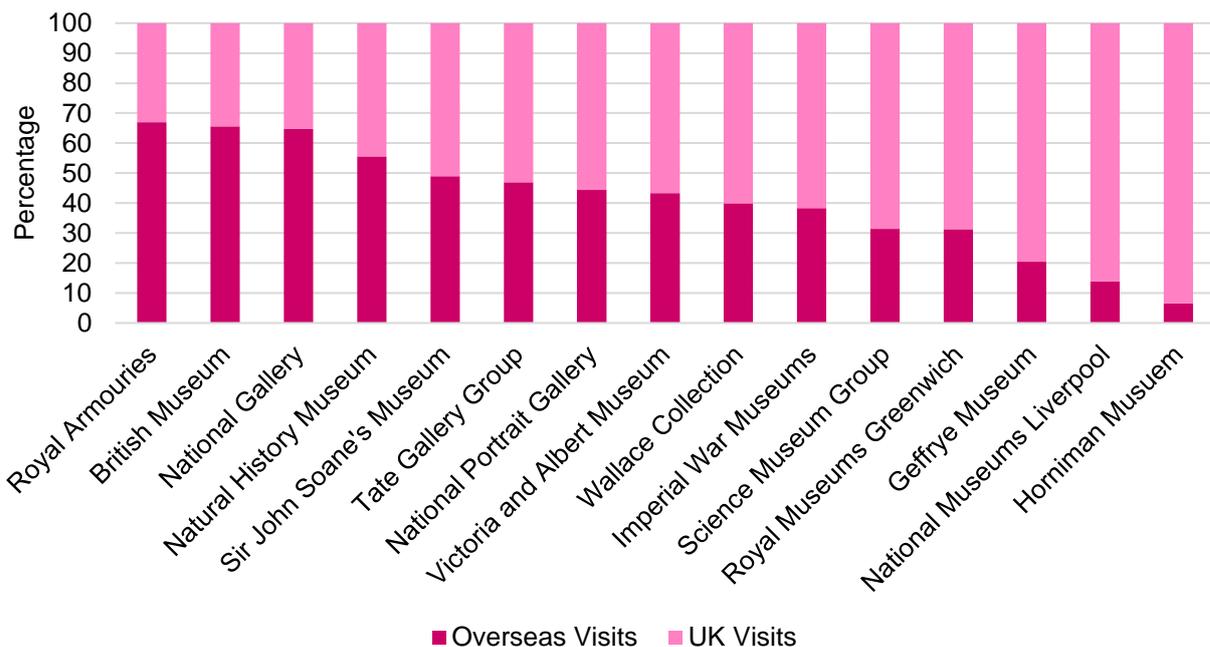
**Figure 3: Percentage of overseas and UK visits to DCMS-sponsored museums in 2016/17**



The **Royal Armouries** museum had the largest proportion of overseas visitors in 2016/17 (67%) with 1.3 million, closely followed by the **British Museum** (66%) and the **National Gallery** (65%).

The **Geffrye Museum** had a record year for the museum attracting 25,000 overseas visitors, a 56% increase on 2015/16. This was driven by the increase in commercial events including **Ceramics in the City** and **Christmas Past** which raised profile for the museum and attracted high visitor numbers.

**Figure 4: Proportion of overseas and UK visits to DCMS-sponsored museums in 2016/17**



## Website visits<sup>2</sup>

In 2016/17, there were a total of 103.8 million unique visits to DCMS-sponsored museums websites, which was similar to 2015/16 (103.7 million). The British Museum had the largest number at 30.9 million.

The **Tate Gallery Group** had a 17% increase in unique website visits from 13 million to 15 million in 2016/17 and the **Imperial War Museum** also saw a 17% increase, from 5.3 million in 2015/16 to 6.2 million.

## Visitor recommendation

The proportion of visitors who would recommend a visit is defined as those who answered 'How likely are you to recommend a visit to your friends or family' with 'definitely will' or 'probably will'.

Across all museums visitor recommendation is high with an average of 98% of visitors saying they would recommend a visit to a DCMS-sponsored museum to their friend or family.

<sup>2</sup> Due to changes in the software used to measure website visits by many of the museums at several points over time, these figures may not be directly comparable between years.

## Chapter 2: Regional Engagement

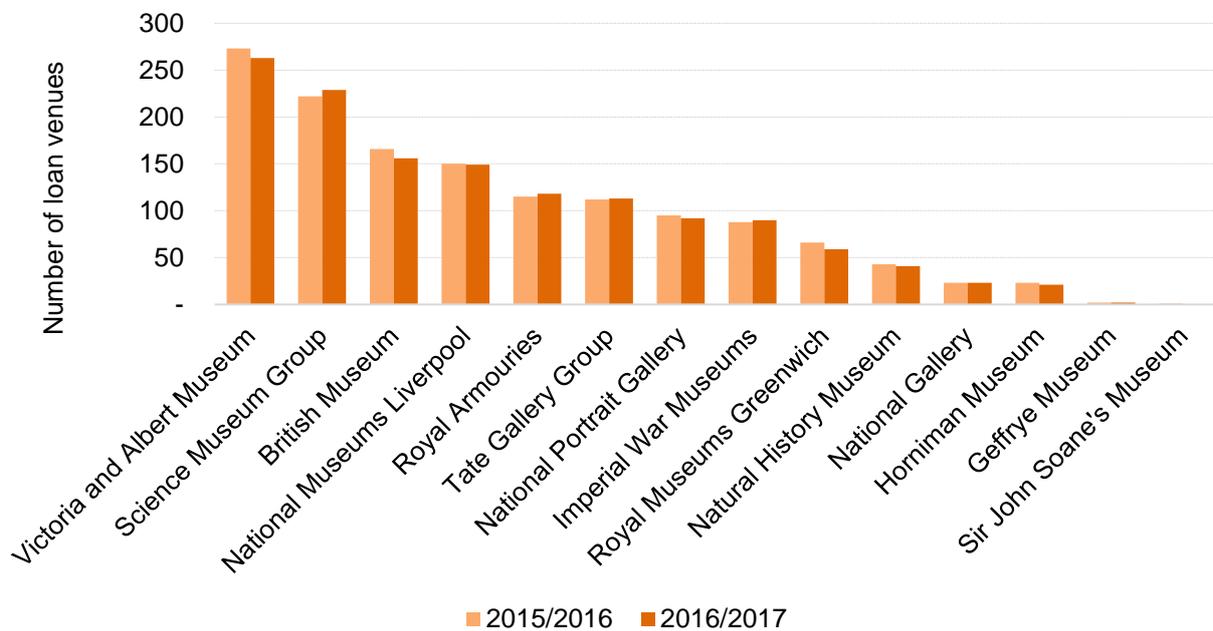
### UK loan venues

A **loan venue** is defined as any approved borrowing institution, organisation, exhibition facility, or individual researcher who have been loaned an item from one of the DCMS-sponsored museums and galleries.

In 2016/17, there were 1,356 UK loan venues, a decrease of 2% from 1,379 in 2015/16.

The **Victoria and Albert Museum** (comprising of three branches) had the highest number of loan venues, lending 2,199 pieces to 263 venues UK venues.

**Figure 10: The number of UK loan venues, 2015/16 to 2016/17**



## Chapter 3: Self-generated Income

### Self-generated income

The total self-generated income for DCMS-sponsored museums is made up of fundraising/contributed, admissions income and trading net profit.

#### Note on income data

There are likely to be some differences in the definitions applied by museums when providing these figures, especially in relation to trading income. This should be borne in mind when using data for individual museums.

Fundraising/contributed income includes donated objects, which are volatile year-on-year.

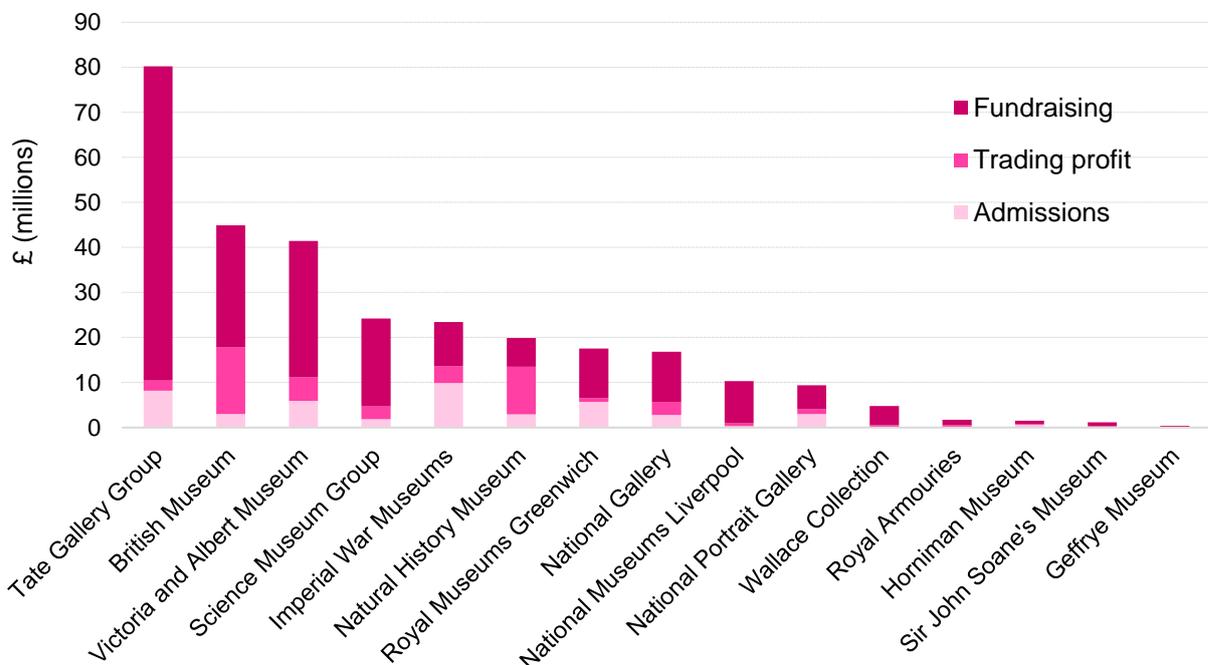
These figures for 2015/16 have been revised since the previous publication (see Tables 10-12 for details).

In 2016/17, the total self-generated income for DCMS-sponsored amounted to £298 million, similar to 2015/16.

In 2016/17, **fundraising** represented 69% of the total self-generated income, whilst **trading profit** and **admissions income** represented 16% and 15% respectively.

**The Tate Gallery Group** (comprising of four branches) had the highest self-generated income in 2016/17 at £80 million, followed by the British Museum (45 million) and the V&A (41 million) (Figure 5).

**Figure 5: Admissions, trading income and fundraising for the sponsored museums, 2016/17**



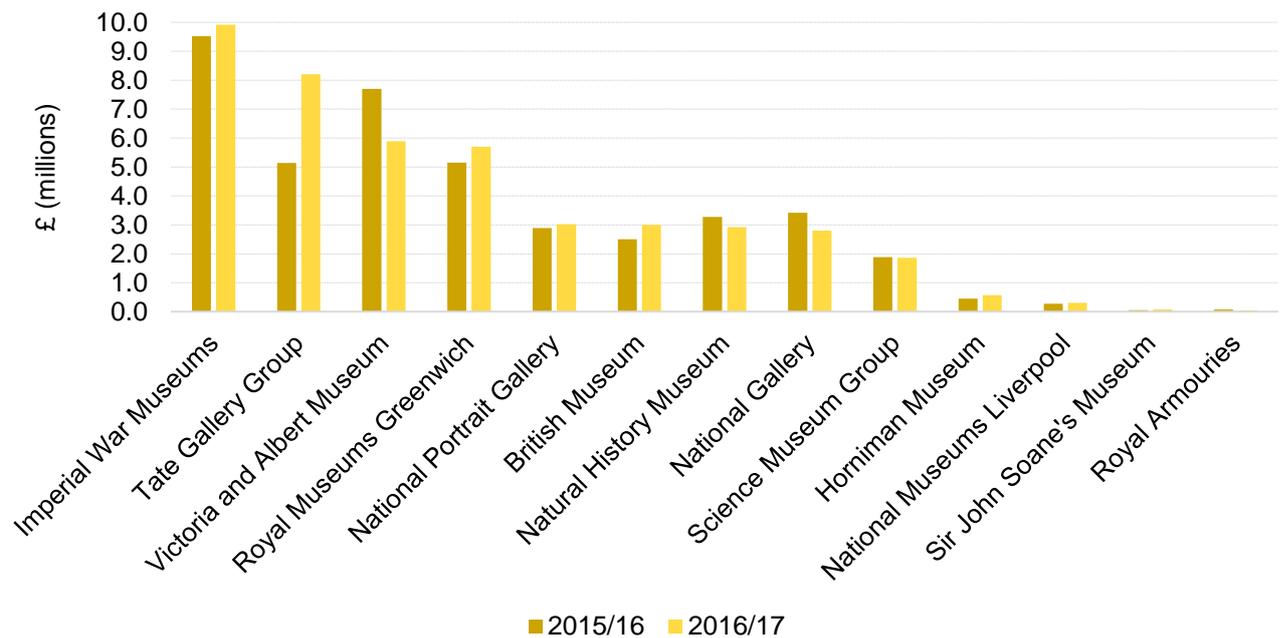
### Admissions (Gross Income):

Admissions are the charges made to view some permanent collections or temporary exhibitions.

In 2016/17 DCMS-sponsored museums and galleries generated £44.3 million through admissions, an increase of 5% on the 2015/16 figure of £42.3 million.

The Imperial War Museums generated the most revenue from admissions (£9.9 million), a 4% increase on 2015/16 (£9.5 million). The Tate Gallery Group saw a 60% increase in admissions income to £8.2 million.

**Figure 6: Admissions income generated by DCMS-sponsored museums, 2015/16 to 2016/17**

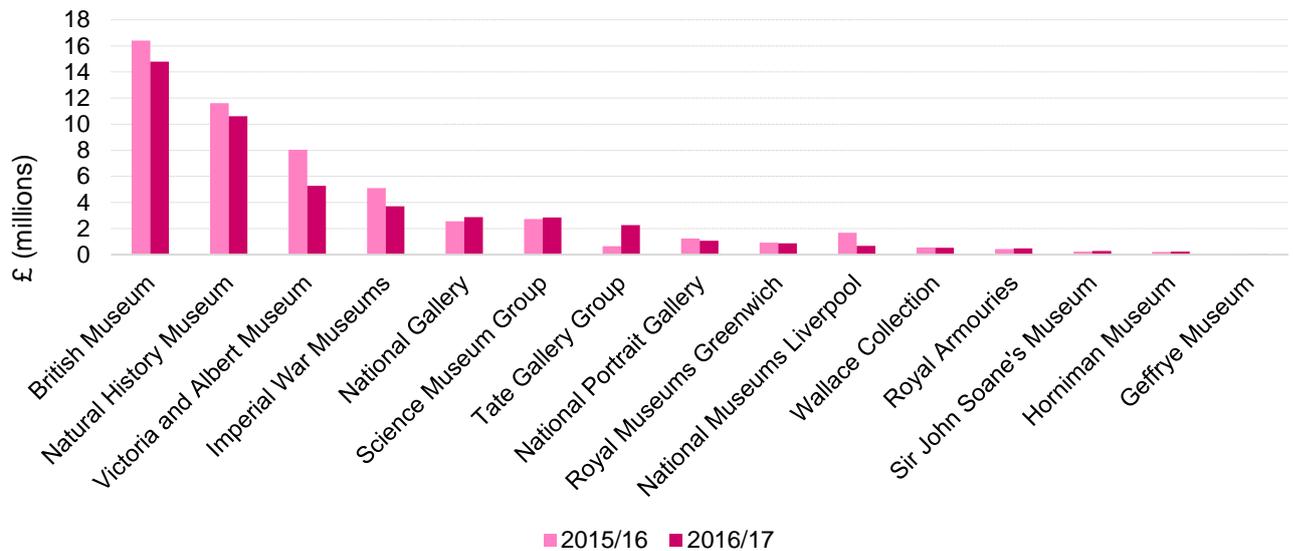


### Trading Income (Net Profit):

The trading income is the total income raised through activities which involve selling a product or service to a customer (e.g. retail sales, publications, reproductions, royalties, corporate hire, catering, location hire (TV and films), licensing, image licensing, consultancy, services, learning and access income).

In 2016/17, DCMS-sponsored museums generated a total of £46.5 million trading profit. This is a decrease of 11.2 % on the 2015/16 figure of £52.4 million (Figure 7).

**Figure 7: Trading income (net profit) generated by DCMS-sponsored museums 2015/16 to 2016/17**

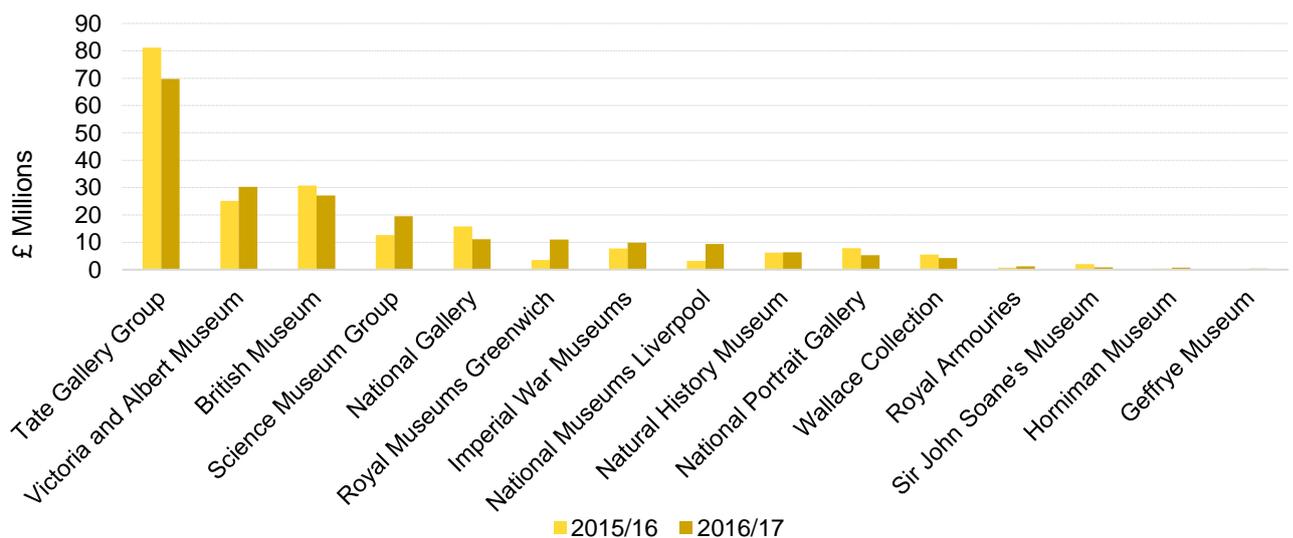


### Fundraising (Charitable Giving):

**Charitable giving** is defined as any money or gift received from an individual, charity or private company, which is from one of the following: bequests, legacies, donations and capital grants from individuals, charities, foundations, trusts and private companies, as well as income raised through sponsorship and income from membership schemes.

It does not include any money received from a publicly funded organisation, central government grants, investment income or lottery grant funding.

**Figure 8: Fundraising/contributed income generated by DCMS-sponsored museums, 2015/16 to 2016/17**



In 2016/17, the sponsored museums generated a total of £207.0 million through fundraising (charitable giving). This is an increase of 2% on the 2015/16 figure of £203.1 million (Figure 8).

The Tate Gallery Group (comprising of four branches) generated the most revenue from fundraising in 2016/17 (£69.8 million) although this was a 14% decrease on 2015/16 (£81.2 million).

## Annex A: Background note

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1. Sponsored Museums: Performance Indicators is an Official Statistic and has been produced to the standards set out in the Code of Practice for Official Statistics. Additional information is available [here](#).
2. The data are collected by the museums through sample surveys, with the exception of the information on educational visits and total visits, which are based on actual counts. Additional information explaining how the data should be collected is available [here](#).
3. Sponsored Museums Performance Indicator publications previously included data on:
  - Adult visits by NS-SEC group, ethnicity and whether visitors considered themselves to have a long term illness, disability or infirmity.
  - The number of instances of children participating in outreach activities outside the gallery
  - The number of instances of adults aged 16 and over participating in organised activities at the museum/gallery
  - The number of instances of adults aged 16 and over participating in outreach activities outside the museum/gallery.
4. Following consultation with the sponsored Museums and Galleries, the data outlined above were no longer collected from 2012/13 onwards to reduce the burden of data collection on the Museums and Galleries. If you have a continued user need for these data, or additional comments on this statistical release, please contact [evidence@culture.gov.uk](mailto:evidence@culture.gov.uk).
5. This report has been produced by Wilmah Deda and Olivia Christophersen. The responsible statistician for this release is Olivia Christophersen. For enquiries on this release, please contact [evidence@culture.gov.uk](mailto:evidence@culture.gov.uk). For general enquiries please contact 0207 211 6134 or [enquiries@culture.gov.uk](mailto:enquiries@culture.gov.uk).
6. The next release is scheduled for Autumn 2018.



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